

# A Freshman Course in English

BY

FRANK W. CADY, *mid 1899*



MIDDLEBURY COLLEGE

1914

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## BY WAY OF PREFACE.

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The course in composition outlined in the closing pages of this bulletin need no longer be regarded as an experiment. The test to which it has been subjected for a year by Mr. Cady and Mr. Harrington has been a rigid one, and while various details have been modified as a result of their experience, the working value of the scheme itself, as devised by Mr. Cady, has been abundantly demonstrated. I am glad to credit my colleagues with the most practical piece of constructive work in the perplexing field of freshman composition that, in my judgment, the department has done during the years of my connection with it.

CHARLES B. WRIGHT.

Middlebury College,  
July, 1914.

## The Freshman Composition Problem.

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Of the whole series of courses in English composition which afflict the high school student and teacher, the freshman course in college is but the capstone. As a teacher, both in high school and in college, I have been one of a great company which has been buffeting its way through the Valley of Tribulation. I had almost said through the Slough of Despond, until I remembered that that is the place in which our pupils find themselves. How lamentable that those in the valley should be the only ones to help those in the slough! It was not thus with Christian in the allegory. But such are the ironies of fate.

The truth about all this composition business is that we have been attempting to do directly a thing which can be only indirectly done. We have been hoisting ourselves by our own boot-straps, when we really needed the help of a block-and-tackle. We have been attempting to teach young people how to express their thoughts by a method which has a most deadly effect upon the production in their minds of the slightest thread of thought. The emphasis of all our teaching has been upon technical excellence in thought expression. We have considered, for four or five years of the pupil's life, the clothing of his thought, with no proper attention to

the thought which was to be clothed. We have not cared whether it was a lifeless dummy or the living embodiment of a young and vigorous experience. Now this is a remarkable thing for us to have left undone. Our students are passing through the most vivid and real period of their lives. They will never be more alive, never be more eagerly assimilating experiences. Probably they will never be more boisterous and uncouth in their attempts at expression. Yet we complain because their experiences are detailed in such uncouth ways, and in technical artistry are so far from excellent. In our anxiety to secure even a semblance of polish, we discourage naturalness, bring about self-consciousness, that greatest bane of adolescence, and succeed in ridding the compositions of our pupils of every shred of the rich and varied thoughts crowding in upon them in the rush of the experiences of awaking and exuberant life. As a result it is the natural prig, and not the natural boy, who writes for us the compositions which we judge to be the best.

It comes down to this at last. The thing for which we must strive is not technical skill in expression, but ideas to express. We must get the student into the habit of saying what he thinks about things. We must be willing, for the sake of the thought, to condone a little uncouthness of expression. The thought is also uncouth, it may be; yet who shall say that its uncouth expression is not the highest, although unconscious, art? It is an absolute re-

flection of his unformed soul. It is only by getting at these thoughts, baring them, studying them, and through them their thinkers, that we can make our composition courses worth while, lifting them from artificial drudgery into their true position as the chief means for mental development and thought training in the curriculum. They should command where now they only serve.

Even if we are earnestly striving to make our pupils write out their experiences, live their own lives before us in their compositions, get, that is, some actually living thought into them, our very method of handling the papers they turn in is an almost insurmountable obstacle to our success. It is extremely difficult to criticize for thought papers which we are at the same time criticizing for expression. Faults of expression are so obvious, uncouthness in dress is so glaring, that our view of the thought is obstructed; by the time we have finished polishing the externals, the spirit of the paper, as a register of the soul that wrote it, is beyond us. Emphasize as we may, in exhortation before our classes, the eagerness with which we desire them to express their own experiences and thoughts upon life, our very method of handling their efforts gives the lie to our exhortations and kills the originality we are so anxious to foster. It is essential that we release ourselves from this two-fold bondage: bondage to the desire for technical maturity of expression from minds essentially immature; and bondage

to the method which still further enslaves us to that desire.

I do not believe that the average high school student or college freshman does not think: he is too much alive for that. Nor do I believe that he does not desire to express his thoughts. It is well-nigh impossible, when he is not self-conscious, to choke him off. But I do believe that the usual method of teaching composition defeats its own ends because it makes immediate appeal to the self-consciousness of youth. It begs him to be original, and then makes sure that the fountain of all originality is stopped. For the self-conscious adolescent is the dumbest of dumb, driven cattle. He is unapproachable, unknowable, because incapable of thought. His Slough of Despond is deep and black. We are the creators both of it and of our own sad Valley of Tribulation; and from us must come the way of escape.

He is a clever prophet whose prophecies ring with the truths which all men are feeling. There will be detected in what has been written above the glimmering of that idea whose benign light has begun to penetrate the clouds lying so low over the valley of our woes. It is everywhere coming to be recognized that the only salvation for our courses in composition is a shifting of the emphasis from technique to thought. We are beginning to have the courage to venture our all upon that clever parody of Mr. Hartog's, "Take care of the sense and the sentence will take care of itself." We are beginning



to see that an idea, clearly thought out, will, in the very process of the thinking, become clothed in a fitting expression. We are beginning to be willing to emphasize clear thinking, in the belief that clear expression will inevitably follow.

But how are we to shift our method so that we can put the emphasis upon thought rather than expression? The matter is complicated by the consideration that to be educative the thought must be worth while. We are embarrassed with the necessity of pinning these exuberant young people down to worthy thoughts in the hope that we may thereby cultivate worthy thinkers, who will, as they mature, come to worthy maturity of technique in the expression of their thought.

There is no way so excellent as to set these youths a-thinking, as they never have thought before, about the life of the intellect which they are living in their schools and colleges. Correlation of study with experience, of varying branches of the curriculum with each other; clear thinking through one subject after another: all these are thought processes which can be developed until the desire to make them definite on paper can be inspired and guided. But for the teacher of composition, as composition, to do this is impossible. The very diversity of subjects in the modern curriculum, even of the high school, and the minuteness of knowledge accounted as a mastery of each makes mastery of many of them impossible to one man. It would be excellent

were every instructor in every department in so far a teacher of composition that he could lead out the thoughts of his students in the manner I have suggested and thus enormously increase the cultural value of his own subject. The student in the English University has no specific instruction in English composition; but his tutor leads him out to think for himself upon those things which he is studying and to put his thoughts upon paper intelligibly. He thinks he is studying philosophy, or history, or English literature. He is sure he has never studied English composition; and laughs sincerely at the notion that it can be taught. He learns to think in terms of philosophy, or history, or literature; his drill therein has been broad and thorough; and somehow, by the way, he has acquired a style, a personality, in his writing, which reveals most accurately the depth and fulness of his culture. This, it seems to me, is the ideal method for gaining skill in English composition. That such a method is impossible with us lays our educational system open to grave criticism. We attempt to accomplish by formal courses in composition that which can best be accomplished only incidentally. The formal course in composition is the poorest way of arousing thought and therefore the weakest method of teaching the graces of rhetorical technique.

Personally, if I had my way, I would abolish all such courses in American colleges, unless it might be that a place could be found for highly specialized

technical study of the various literary forms, in courses to which only those should be admitted who have exhibited special artistic aptitudes. Courses in literary composition would then be placed upon a par with courses in the plastic arts, painting, and music; confined, ideally at least, to the embryo artists in words. Outside of these courses I should offer only courses which come under the general head of English literature. Any properly conducted course in literature is rich enough in thought content, and comes close enough to the experience of the average youth to arouse in him a host of thought reactions which it should be the duty of his instructors to get him to express naturally, without self-consciousness. The teacher of English literature has here the opportunity, especially his, which I have suggested as my ideal for the teachers in every department. He can get his students to thinking for themselves. He can rouse in them the desire to express their thoughts. It will be inevitable that in this expression the interest will be where it should be, upon the idea that is struggling to be heard; and not upon technicalities of expression, which will become truly secondary matters. But there will be this advantage, that errors, grammatical or rhetorical, will be seen in their true light, simply as a hindrance to the thought, and the instructor, because of his special training, will be able to correct them wisely; a function which I have little confidence that many of our college instructors in other departments would

be able to fulfil. How often under the usual method is it true that the correction of such errors is exalted into an end in itself! It is no wonder that the student sees in such correction the whole aim and purpose of the course. But under the operation of a scheme such as I have here outlined, the emphasis will be where it should be. The sense will be taken care of, and the instructor will truly find that to a remarkable degree the sentence will take care of itself.

This matter of technical expression is, in truth, secondary. There is nothing incompatible in supreme literary genius and bad spelling. One may be under the guidance of the greatest of the muses and know nothing of the function of the comma. Of course these things have their place, but they generally find their place by grace of other things. In those who are mature, slipshod technique generally indicates a slipshod mind. In those who are young, it is only an indication of immaturity. There is nothing so good as rigorous mental discipline to cure bad grammar. The man who thinks straight must express himself with a considerable degree of accuracy. Straight thinking comes only after severe mental drill. It carries with it the desire for the simplest, most straightforward way to express the thought. It leads one to welcome guidance and the restrictions of technique as freedom. But the only time when such technical training should be in the foreground is in the grammar school, when the

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sentence-sense is being cultivated. The technique of the specialized courses in the literary forms is another matter, concerning itself with those who would consciously be artists.

So it comes to pass that the fundamental thing to bear in mind in all work in English composition is the necessity for thought. The actual work in composition should be preceded by strenuous and earnest mental effort. When this is the case the mere writing becomes the lightest part of the task. Only when this has become habitual can one afford to transfer the emphasis of instruction to technique. For this reason technical courses in composition should be advanced courses in the curriculum and at least the first two years of the college course should be left absolutely free to the study of literature. Nor do I think it an extreme statement that all our high school courses in English should be arranged upon the same basis of the literature. The evils of freshman composition are but the continuation of the evils of preparatory composition. The emphasis upon technique, even fundamental technique, has not carried the high school student one step toward excellence in composition. His very immaturity compels immaturity in technique, which can never be completely corrected until his thought powers are mature. Let us, then, "by indirections find directions out". Let us, if we desire technical excellence, strive first to strengthen the mental fiber, inure it to strenuous and continued effort. Let us

make our courses what they always should have been, the central training ground for the thought power of the student. Here is the opportunity of the teacher of literature, whether in college or in high school. He has before him the great field of English and American thought, the highest and best thought of the race. He has before him also a body of young people of that race, eagerly looking out upon the world with the experience of the race throughout the ages as their unconscious inheritance. The atmosphere should be electric; thought should flash spontaneously and eagerly. The young people are eager to know life. Literature is a revelation of life, a short cut to the knowledge they desire. The teacher is the medium of connection between the two. If he is a transparent medium, he cannot keep his young people from thinking enthusiastically. If he uses his power with intelligence he cannot help training them to think well. He is unintelligent in the use of his power the instant he stops getting the thought and training the thought power in order to assure himself that the thought is being accurately expressed. When the thought is grasped by itself and in its relation to life and the richness of life's experience, there is involved a statement of it which cannot fail to be clear and convincing. Our students falter in expression because they think they have nothing to say. If they find they have something to say, the maturing of their powers of thought will largely take care of its expression.

The ideal, then, is to arouse an interest in thinking and in putting down on paper the result of one's thinking, and to arouse it through the medium of literature. Coupled with this is the feeling that it is the work in literature, rather than in composition, which should be continued in the freshman year in college. The practical outcome for some time will doubtless be that the college and the high school must give some courses which, besides training the thought power of the student as strictly as mathematics, will enforce upon his mind the practicality of the rules governing composition. Because of lack of time and the student's lack of preparation, we must go directly about a matter which the wisest pedagogy would teach us to approach indirectly.

Bearing these things in mind, the English Department at Middlebury College has undertaken the modified freshman course outlined in the following pages. It is not, primarily, a course in English composition, although it involves a large amount of composition work. It is, in fact, a critical study of the form and structure, as a whole and in detail, of certain typical pieces of literary composition. It aims to make the student think intelligently about certain fundamental principles of structure by applying these principles in turn to certain concrete examples. It aims at the assimilation of these principles. To bring this about it presents each principle in connection with a piece of reputable writing. The piece of writing is thoroughly analyzed,

that its thought may be understood, and then is given a thoughtful and detailed criticism in the light of the principle which is being studied. Finally, the result of this criticism is put down by the student in a report summarizing his findings. The virtue of the process is that before the student has written a word, he has been compelled to think continuously, for a rather long period of time, upon one thing. It is remarkable how little correction of the final report, upon the grounds of technique, is found necessary.

No small share of the success which the course has met during the past year is due to the method of presentation. The work of each semester is divided into ten problems, each based upon one, or more, of the fundamental rules of composition and involving constant review of all. The class, when convened in the fall, is divided into sections of convenient size and each section is, at the assigned hour, put to work upon the first problem. The work is entirely individual, under the constant direction of an instructor. The student who works rapidly and well is not hindered by his slower comrade, nor the slow student hurried unduly by his more rapid companion. In order to give the work proper supervision it is insisted that all the work on every problem be done in the class-room, which is fitted out for that purpose with conveniently arranged tables. Each problem as it is completed is filed away and the student is started immediately upon the next. Thus each student receives the instruction which he



needs at the moment when he needs it. It is possible for the well-prepared or earnest student to accomplish much more than the minimum number of problems required of all. He is not held back by the others, nor is the slower worker rushed unduly by those who are more rapid. Each problem is its own examination and is in itself a review of the principles already investigated. For this reason final examinations are eliminated and the student stands or falls upon his record on each problem. Whenever the work upon any problem is felt by the instructor to be inadequate, the student is compelled to repeat that problem by applying the principles involved to another piece of literature.

We have, in effect, therefore, a laboratory course in English, in which many devices of the scientific laboratory have been adopted. It has been found pedagogically more efficient and more economical, from the standpoint of both student and teacher. For instance :

1. We have found that the problems furnish mental drill of the most searching kind. They are thought trainers.
2. We have found that the writing of the report at the conclusion of each problem follows naturally and easily. Having thought a thing through, the student finds it possible to put down easily and without self-consciousness what he has thought. He is never conscious of theme writing.

3. We have found that the interest of the instructor as well as of the student is where it should be, upon the thought. We are constantly guiding and correcting the student's thought-processes. We are producing power.
4. We have, in obtaining these results, been enabled to do away, almost entirely, with the grind of correcting themes, since the correcting is done in the process of construction. We have discovered the truth of Mr. Hartog's parody, "Take care of the sense and the sentence will take care of itself". That is, we have found it possible to correct most of the technical faults of the students while their work is being done, and we have also found that these faults, under this method, are superficial, and that clearness of thought has produced inevitably clearness of expression.
5. From the standpoint of the student we have made a number of interesting discoveries:
  - a. The students who made the poorest showing at the start are the ones who have made the most obvious and satisfactory progress.
  - b. The students who came with the best preparation have found the course an illuminating and searching review of their preparatory work.
  - c. All bear testimony to having gained in ability to think and in power to form intelligent literary judgments.

There follows a statement of the course sufficiently detailed to be a guide to students. We hold no brief for it as better than any other method. We believe that our experience has shown it to be pedagogically sound and thoroughly workable; but it is simply a makeshift when viewed in relation to an ideal college curriculum in English. In fact, we are confident that a course such as is here outlined, is, from the standpoint of scientific pedagogy, much more suitable for the high school than for the college. It could be carried on easily as a phase of the study of high school literature, for problems could be arranged based upon that literature and touching every fundamental question of literary technique. The result would be an effective training in preparation either for college or for any other of the many vocations which call our high school students. We shall rejoice when those students come to us with such a training and we can devote our time, as a college department of English, to other matters more essentially our business.

FRANK W. CADY.

## A Freshman Course in English.

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The work of this course, which runs through the year, is based upon a series of twenty problems involving the criticism of certain pieces of literature and of original compositions by the students in the class. This criticism is based upon a group of seven fundamental principles of composition as applied to the whole composition, the paragraph, and the sentence.

The following pages contain: first, a statement of the regulations governing the work of the students in the course; second, a statement of the seven principles of composition used in the course; third, a statement of the problems constituting the course; fourth, a number of examples illustrative of the methods used in solving various problems.

### The Regulations Governing Students in the Course.

1. The work on the problems is individual. It is conducted under the supervision of the instructor in the laboratory. No student is allowed to do the work outside of the laboratory.
2. Each individual may work as fast as he can and work well. Any problem completed in an unsatisfactory manner must be repeated.
3. Each problem will stand upon its own merits. The course is completed when the problems are completed. There are no examinations.

4. Students who fail to complete satisfactorily each semester 60 per cent of the work of that semester will be compelled to repeat that semester's work with the following class.
5. Students who complete the course before the close of the year will be given extra problems for which they will receive extra credit in grades, if the work warrants it.
6. Students who fail to complete the course in the allotted time will arrange with the instructor for the time and place of completing it. No credit for a semester's work is given until the work of that semester is completed.

### The Seven Principles of Composition Used in the Course.\*

#### UNITY.

1. Every composition should include only material bearing upon its subject.
2. In every composition the relation of each part to the subject should be clearly indicated.

#### COHERENCE.

3. A composition may be developed according to a plan which takes up the details in order of time.
4. A composition may be developed according to a plan which takes up the details in an order

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\*For these rules, in general, and for the outline used in the problems on the sentence, we are indebted to "English Composition in Theory and Practice", Canby and Others. Macmillan.

from the simple to the complex, or the known to the unknown.

5. A composition may be developed according to a plan which takes up the details by a process of enumeration.

#### EMPHASIS.

6. Emphasis may be attained by varying the length of treatment of the different details.
7. Emphasis may be attained by placing the important things in the important positions (beginning and end).

#### Problems.

##### *Semester 1.*

- Problem 1. Does the author of the assigned selection observe the first principle of composition?
- Problem 2. Does the author of the assigned selection observe principles 1 and 2?
- Problem 3. An original composition to be tested for principles 1 and 2.
- Problem 4. Does the author of the assigned selection observe principles 3, 4, or 5, as well as 1 and 2?
- Problems 5 and 6 are similar in statement to 4.
- Problem 7. An original composition to be tested for principles 1, 2, 3, 4, and 5.

- Problem 8. Does the author of the assigned selection observe principles 6 or 7 as well as 1, 2, and 3, 4, or 5?
- Problem 9. Similar in statement to 8.
- Problem 10. An original composition to be tested for all the principles.

*Semester 2.*

- Problem 11. Test paragraphs from the assigned selections to see whether they conform to the seven principles of composition.
- Problems 12 and 13. Similar to 11.
- Problem 14. Test the paragraphs of an original composition for the principles.
- Problem 15. Test sentences from the assigned selection to see whether they conform to the principles.
- Problems 16 and 17. Similar to 15.
- Problem 18. Test for the principles the sentences in an original composition of one paragraph.
- Problem 19-20. A double problem. Review of the year in a test of the assigned selection as a whole, by paragraphs, and by sentences.

For the year 1914-15 the book of selections used is "Essays for College Men", Henry Holt & Co. The assignments follow the table of contents.

### Specimen Solutions of Problems.

#### I. SOLUTIONS OF PROBLEMS OF THE FIRST SEMESTER, 1 to 10.

[The same form will be followed in working all the problems of the first semester, including the originals. A copy of each original composition must, of course, be handed in with the report upon it. Each problem, as finally handed in, must be written in ink upon one side of the freshman theme paper.]

##### A. Steps in each problem.

1. Outline the assigned selection, carrying the outline not more than three places, (I. A. 1.).
2. State the subject in a single sentence, or short paragraph.  
[The sentence form is preferred whenever possible.]
3. Test the assigned selection for the principles mentioned in the statement of the problem.
4. Write carefully a report upon the result of the test.  
[Include in the final draft of the problem, 1, 2, and 4 above.]

##### B. Specimen Solution of a Problem.

Does Professor Tyndall in his lecture upon Glacier Ice observe the first principle?

[For a text of the lecture see page 254 ff. of



"Modern English Prose," compiled by Carpenter and Brewster.]

I. Outline of the selection.

[This outline need be carried no farther than through three places, as is illustrated below. Follow with careful exactness the form here given as to lettering, indentation, use of capitals, etc. Note the numbering of the paragraphs.]

I. The formation of a glacier.

A. The formation of snow. ¶ 1.

B. The mountain load of snow. ¶ 2.

1. The winter snow-fall.

2. The snow line.

3. The residue of snow above the snow line.

C. The removal of the mountain load. ¶ 3.

1. The avalanche.

2. The slow creeping due to pressure.

3. The sliding motion over the inclined bed producing glaciers. ¶ 4.

D. Definition of the two portions of the mountain load.

1. The *neve*, above the snow line.

2. The *glacier*, below the snow line.

II. The characteristics of glacial movement. ¶ 5.

A. Formation of a trunk glacier.

B. The glacier and its channel.

1. Variation in width to suit channel.

2. Changes in direction to suit channel.
3. Point of swift motion follows law of river flow.

III. Sources of the property of movement in glaciers. ¶ 6.

- A. Not due to viscosity.
- B. Due to some other quality.

IV. Exposition of the nature of regelation. ¶ 7.

- A. Statement of the theory.
  1. Experiment in illustration.
- B. Regelation independent of the surrounding temperature. ¶ 8.
  1. Experiment in illustration.
- C. Property of regelation enables ice to reproduce many of the phenomena of viscous bodies.
  1. Experiments in illustration. ¶ 9.
- D. By regelation ice may be made to assume any shape we please. ¶ 10.

V. Conclusion: The movement of the glacier is accounted for: ¶ 11

- A. By viscosity, when pressure comes into play.
- B. By regelation, when tension comes into play.

2. Statement of the subject.

Glacier ice formed from mountain snow by pressure moves down the valleys through the property of regelation.

[In wording the subject, it must be remembered

that the title and the subject are not the same. The subject sentence is the topic sentence of the whole theme. It should be concise, each word carefully chosen to carry its full weight of meaning.]

. The test for the principles to be considered in connection with this problem. (In this case the only principle considered is the first.)

[This test is to be made in detail in the composition book according to the form here given. It is not to appear in the final report, because it is there incorporated in the theme. Make the test through the outline. Determine, first, whether the main heads have a place under the subject. This will practically have been done when you determine the wording of your subject. Determine, second, whether the sub-heads have a place under the main heads, and so under the subject. In handling each new rule it will be well to make your test in detail, no matter how obvious the observance of the rule may be. The method here given will be found effective.]

- I. *The formation of a glacier.* As the subject includes the formation of glaciers this main-head obviously belongs under it.
  - A. *The formation of snow.* The discussion of the formation of snow is not necessary to the explanation of the formation of a glacier, because the form of the snow affects in no way the glacial formation. Unity is

violated because the composition should concern itself only with material bearing upon the subject.

- B. *The mountain load of snow.*
- C. *The removal of the mountain load.*
- D. *The definition of the two portions of the mountain load.*

These three sub-heads bear directly upon the main head I, and observe unity, as do the points made under them.

II. *The characteristics of glacial movement.*

This main head is covered by that portion of the subject in the clause "moves down the valley", and therefore the author observed the principle by inserting it. Its two sub-heads bear directly upon it.

III. *Sources of the property of movement in glaciers.*

This is a legitimate inquiry after section II and is, therefore, in unity, as are its sub-heads, under the phrase in the subject, "through the property of regelation".

IV. *Explanation of the nature of regelation.*

This head has to be introduced to explain the meaning of the last word in the subject sentence. Its three sub-heads give the matter essential to the explanation and are, therefore, in unity with the subject.

V. *Conclusion.*

As a summarizing paragraph the conclusion practically states the subject in other words.

#### 4. The Report of the Test.

The test of Tyndall's essay on "Glacier Ice" reveals that it in a large measure observes principle 1. All the main points in the lecture have to do with some phase of glacial formation or movement. It is certainly essential that the author explain the formation of a glacier, if he wishes to make clear to us the nature of its movement. Nor is it enough to describe that movement. We find that it is also essential that we know the causes of the movement and the properties that make it possible. These properties are, however, unfamiliar and must be explained. Only at the close of this explanation do we find that we have an adequate understanding of the subject. This alone is evidence of the unity of the discussion. There is, however, one detail that is not strictly in unity. The principle says that the essay must contain only material bearing upon the subject. In the first paragraph its discussion of the formation of snow is not necessary to our understanding of the formation of a glacier. It forms a pleasant introduction to the lecture, but is so remote in its bearing upon the subject that, if we were to enforce the principle strictly, we should be compelled to omit it.

[Subsequent problems through the tenth, are to be worked out upon the basis of this form. It will be noted that each problem involves a review of certain principles

which have preceded it. It is advised that each heading of the outline be tested at one time for all the rules involved in the solution of the problem. The form in which the result of this test shall be presented in the final report can be left to the judgment of the individual student in constructing the theme that gives a result of the test.]

### III. Problems on the paragraph, (11, 12, 13, 14).

#### A. Steps in the solution of the problems.

1. Make an outline of each paragraph according to the usual plan, indicating the sentences included in each heading.
2. Indicate the topic sentence. If there is no topic sentence, construct one.
3. Test the paragraph for the principles.
  - a. Does every sentence belong in a consideration of the topic?
  - b. What is the arrangement of the sentences for coherence?
  - c. What rules for emphasis are observed in the construction of the paragraph?
4. Combine the results of your analysis into a theme report upon the methods of paragraph structure used in these paragraphs.

[Note. In problems 13 and 14 it is necessary to hand in only this final theme.]

**B. Solution of a problem.**

[As the problems on the paragraph are worked out in the same manner as are those on the whole composition, no specimen solution is thought necessary.]

**III. Problems on the sentence, (15, 16, 17, 18).****A. Steps in the solution of the problems.****I. Analysis of the sentence.**

A. Is the sentence simple, complex, or compound?

B. If compound, which of the eight compound relations is expressed?

[These are: (1) same line of thought, (2) contrast, (3) alternation, (4) consequences, (5) reason, (6) repetition, (7) statement and example, (8) massing of details.]

C. If complex, what kinds of clauses are used and what does each modify?

1. Noun clauses.

2. Adjective clauses.

3. Adverb clauses.

D. If adverb clauses are used which of the eight adverbial relations does each express?

[These are: Time, place, degree, manner, cause, condition, purpose or result, concession.]

**II. Tests for the principles.****A. Unity.**

1. Have the clauses in the sentence any

real relation to each other, co-ordinate or subordinate?

2. Have they as they stand the right relation, coordinate or subordinate?
3. Is this relation properly expressed?

B. Coherence.

1. Is the reference faulty?

[Examples of faulty reference :

Not definite : Pronoun : When rabbit hunting yesterday, I got six of them.

Participle : Hastening into the house, the door opened.

Not particular : Pronoun : The bird catches the worm while it is flying.

Participle : I saw the mountains in the distance. Being of great altitude I saw them readily.]

2. Is there faulty placing of modifiers?

[Examples : All convicted persons are not guilty.  
He was restored to health and walked a mile in ten days.]

3. Is there awkward change in grammatical construction?

[Example : He was last seen approaching the station and to have a bag in his hand.]



### C. Emphasis.

#### 1. By position.

a. Are the emphatic words at the beginning or the end of the sentence or clause?

b. Are the words out of their natural order?

#### 2. By sentence form.

a. Are any of the following employed?

##### Antithesis.

[Example: The world will little note nor long remember what we say here, but it can never forget what they did here.]

##### Climax.

[Example: George Washington was first in war, first in peace, and first in the hearts of his countrymen.]

##### Periodic structure.

[What the world will say is nothing.]

##### Balanced structure.

[See example under Antithesis.]

##### Proper subordination.

### III. Summary of the test.

IV. At the conclusion give a final summary paragraph dealing with the sentence structure of the whole essay.

**B. A test of a typical sentence.**

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

**I. Analysis of the sentence.****A. Complex.**

2. Adjective clause, *that all-----equal* modifies *proposition*.

**II. Tests for the rules.****A. Unity.**

1. Yes.
2. Yes.
3. Yes.

**B. Coherence.**

1. No.
2. No.
3. No.

**C. Emphasis.****1. By position.**

- A. Yes, in both positions.
- B. No.

**2. By sentence form**

- A. Climax and proper subordination in the modifiers of *nation*.

### III. Summary of the tests.

The sentence is a complex sentence which has unity, is wholly coherent, and attains emphasis by proper subordination, climax, and position of words.



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